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Que ni poso en ramo verde,
Ni en prado que tenga flor ;
Que si hallo el agua clara,
Turbia la bebia yo."

"Que no quiera haber marido,
Porque hijos no haya, no ;
No quiera placer con ellos,
Ni menos consolación.
¡ Déjame, triste, enemiga,
Malo, falso, mal traidor !
Que no quiera ser tu amiga,
Ni casar contigo yo."

So we find a theme clothed in almost identical words in German, Danish, Spanish and Modern Greek popular song, copied by two contemporary German romanticists who exercised no little influence upon each other. This fact should serve as a warning to those source-hunting *coraces* who will have it that any one thing is copied from any one other like it, if the latter but precede in point of time. If Eichendorff's song should but come last in appearance, that is, and did we know but a single one of his probable sources, we might ascribe the theme he uses either to German or Danish Volkslied, or to Müller's imitation, as we chanced to hit upon it, either to Greek or Spanish song. And this is not all. There is small doubt but that other close analogies exist in other fields. To be sure, I can find none such in English, French or Italian popular poetry, though I have hunted far and wide, but the merest chance may bring to light at any time further undeniable analogies from these or other sources. It is, indeed, with this hope, that I print these notes in their present shape.

Can we suppose that it is naught but coincidence of observation on the part of widely different races which has developed such startling similarity of theme as that the turtledove mourning her lost mate sits on no green branch and refuses to drink any but water deliberately muddied with the beak ?¹⁰

PHILIP S. ALLEN.

The University of Chicago.

¹⁰ Since writing the above, Mr. Pietsch has called my attention to the theme of the mourning turtledove in Old French and Italian popular poetry. I shall content myself with quoting two versions—one from D'Ancona, *La poesia popolare italiana*, the other from Haupt, *Französische Volkslieder*—and merely refer to the considerable litera-

SAMSON PINE.

In connection with the recent performance of Wagner's "Parsifal" in New York it may be of interest to notice the part taken by an obscure Jew in the redaction of one of the German forms of the story of the Holy Grail. Wolfram von Eschenbach (1170-1220) wrote his "Parzival" circa 1203. More than a century after Wolfram's death it was determined to amplify the German version by means of the French forms of the tale, and between 1331 and 1336 Claus Wisse and Philipp Colin, the latter a goldsmith of Strassburg, did this work. Herr Ulrich von Rapolstein, their liege lord, defrayed the costs of the undertaking. In their translations from French into German Wisse and Colin were assisted by Samson Pine, a Jew of Alsace, who spoke both languages fluently. Even at this time Alsatian Jews were familiar with the languages, manners and customs of both France and Germany. As completed, Wisse and Colin's poem is twice the length of Wolfram's.

The Bibliotheca Casanatensis ms. (A 1, 19; parchment; 182 leaves folio, 4 columns on a leaf) of the Wisse-Colin poem contains a superscription in red ink which reads as follows:

"Nv geswigen wir kvnig artuses hie. vnd sagent von hern gawane. wie der zvm ersten male zvm grale kam. vñ ist ovch daz von welsche zu diutsche braht [by Samson Pine's help]. Des sinn mer ist danne der diutsche par-

ture of the subject contained in the former of these two books. Interesting also are the suggestive notes in Hertz, *Parzival*², Stuttgart, 1898, p. 475; D'Ancona in *Rassegna bibliografica della letteratura italiana*, vol. x (1902), p. 12; Goldstaub-Wendrinier, *Ein toscanisch-venezianischer Bestiarius* (Halle, 1892), pp. 429 f.

D'Ancona, p. 191:

La tortora che ha perso la compagna
Fà una vita molto dolorosa ;
Va in un fiumicello, e vi si bagna,
E beve di quell' acqua torbidosà.

Haupt, p. 12:

Au bois de dueil je m'en iray. . .
En ressemblant la turtelle,
Qui a le cœur triste et marry ;
Quand elle a perdu sa paille,
Sur branche sieche va a mourir.

The French song makes no mention of muddying the water, but possibly another discoverable version may.

zefal. der nv lange getihtet ist. vñ alles daz hie nach geschriben stat. daz ist ouch parcfal. vñ ist von welsche zv diutsche braht. Das geschah do man zalte von gotes gebvrt drizen hundert iar. vñ drizzig iar. in dem sehten iare." ¹

The Donaueschingen ms. (97 ; Barack ; Or R 37, 9 ; parchment ; double columns ; 320 leaves folio) has been published by Karl Schorbach as *Parcifal von Claus Wisse und Philipp Colin* (1331-1336) : *Ergänzung der Dichtung Wolframs von Eschenbach*, Strassburg, 1888. In this we note, col. 854, 28 :

"ein jude ist sampson pine genant
der het sine zit ovch wol bewant,
an dirre ouenture.
er tet vnz die stüre :
waz wir zvo rimen hant bereit,
do het er unz daz tûchsch geseit
von den ouenturen allen gar.
ich wûnsche, daz er wol geuar
als ein iude noch sinre e [by his religion]
er enbegerte anders nût me." ²

A portion of this, translated into New High German, reads :

"Ein Jude, Samson Pine,—verwandte Zeit und Müh'
An diesen Abenteuern—und thät' uns viel beisteuern.
Er hat sie deutsch uns übersetzt,—wir haben's dann in
Reim gesetzt." ³

Dr. Guedemann ⁴ maintains that the name Pine

¹ Adelbert Keller, *Romvart*, Mannheim, 1844, pp. 648, 649.

² San Marte, *Ueber den Bildungsgang der Gral- und Parzival-Dichtung in Frankreich und Deutschland*, in *Zeitschrift für deutsche Philologie*, Halle, 1890, vol. xxii, p. 289.

³ In the Bibl. Casan. ms., leaf 182, line 19 *et seq.* (Keller, l. c., p. 684), we have :

"Ouch ein ivde ist sampson genant
Der het sin zit hie wol bewant
An dirre aventure
Er tet vns die sture
Waz wir zu rimen han bereit
Daz hat er vnz zv ducze [Deutsch, German] geseit
Vnd die aenture alle gar
Ich wunsche daz er wol gevar. . . .

⁴ G. Karpeles, *Geschichte der Jüdischen Literatur*, Berlin, 1886, vol. ii, p. 709 ; *idem*, *Jewish Literature and Other Essays*, Philadelphia, 1895, pp. 35, 87 ; Ad. Kohut, *Geschichte der deutschen Juden*, Berlin, n. d., p. 98.

⁵ Guedemann, *Geschichte des Erziehungswesens und der Cultur der Juden in Deutschland während des XIV. und*

(Jewish writers erroneously spell it P-n-i-e) is derived from Peine, a city near Brunswick, the seat of an old Jewish congregation.

ALBERT M. FRIEDENBERG.

New York City.

DIE QUELLE DES RATTENFÄNGER- LIEDS IN *Des Knaben Wunderhorn*.

Die Quelle des Gedichtes *Der Rattenfänger von Hameln*, *Wunderhorn*, I, ist bisher noch nicht ermittelt worden. Birlinger und Crecelius (Wiesbaden, 1874-76) vermuten, das Rattenfängerlied im *Wunderhorn* sei entweder von Arnim oder von Brentano verfasst. Brentano hat sich nun allerdings eingehend mit der Sage beschäftigt, denn er giebt noch eine andere Fassung der Sage in seinen Schriften IV, S. 58 ; trotzdem kann weder er noch Arnim aus weiterhin angeführten Gründen der Verfasser des Wunderhornliedes sein. Möglicherweise aber mag Brentano ein älteres Gedicht für das *Wunderhorn* zugestutzt haben.

Erk und Boehme sprechen eine andere Ansicht über die Quelle des Gedichtes aus. Sie glauben, es sei ein Drehorgellied. Derartige Lieder gehen aber meist auf ältere Fassungen zurück, die Quellenfrage wäre also durch diese Vermutung nicht gelöst.

Das betreffende Gedicht im *Wunderhorn* lautet:

- (1) Wer ist der bunte Mann im Bilde?
Er führet Böses wohl im Schilde,
Er pfeift so wild und so bedacht ;
Ich hätt mein Kind ihm nicht gebracht !
- (2) In Hameln fochten Mäus und Ratzen
Bei hellem Tage mit den Katzen ;
Es war viel Noth, der Rath bedacht,
Wie Andres Kunst zuweg gebracht.
- (3) Da fand sich ein der Wundermann,
Mit bunten Kleidern angethan,
Pffif Ratz und Mäus zusamm ohn Zahl,
Ersäuft sie in der Weser all.

XV. Jahrhunderts, Vienna, 1888, p. 159, n. 4. See too, Karl Goedeke, *Deutsche Dichtung im Mittelalter*, 2nd ed., Dresden, 1871, p. 738 ; *idem*, *Grundriss zur Geschichte der deutschen Dichtung*, 2nd ed., Dresden, 1884, vol. I, bk. 3, sec. 80, s. 10, p. 259.